making history

MASSACHUSETTS COLLEGE OF ART AND DESIGN
JULY 2009–JUNE 2010

/// PRESIDENT'S REPORT

/// ALUMNI IN FOCUS

/// ANNUAL REPORT FOR THE FOUNDATION

09–10

The Beginning of a New Era

LETTER FROM THE PRESIDENT

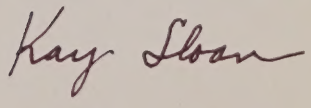
As I reflect on the past year's accomplishments for this report, while entering my final year as MassArt's president, I am reminded of the tremendous steps forward we have taken; how all the hard work, passion, and dedication of so many people have led us to this exciting point in the school's history, where opportunities and potential abound.

Perhaps nowhere is this better reflected than in our new $140 million comprehensive campaign, launched in April after years of planning. The private and public support we receive for this endeavor will allow us to transform our programs, our campus, and our galleries, while laying a solid foundation for future growth. Already we are at eighty-six percent of our goal.

Our longstanding commitment to be a leading educational resource in the City of Boston also got a big boost this past year when the Kresge Foundation awarded our Center for Art and Community Partnerships (CACP) a $200,000 grant, one of the center's largest to date. The new funds will allow CACP to expand collaborative opportunities for students, faculty, and staff with various organizations in our Mission Hill neighborhood.

We also made significant strides in expanding global outreach opportunities by signing a Colleges of the Fenway agreement with a consortium of colleges in Kyoto, Japan; redoubling our commitment to sustainability by seeking, at minimum, LEED Silver certification for all major construction projects; and continuing to fuel the creative economy by supporting the Design Industry Group of Massachusetts (DIGMA), an emerging partnership of business, government, and higher education. And our faculty has once again distinguished itself as one the best in the nation, winning countless grants, fellowships, and awards. In fact, five of the nine finalists for the prestigious ICA 2010 Foster Prize announced last January were members of the MassArt faculty.

As you read about some of these successes, I know you will understand why I am so excited about MassArt's future. Thank you for your continued support throughout the years. It has been a privilege to lead this wonderful college, if only for a brief moment in history.



Kay Sloan
PRESIDENT

15

REMARKABLE YEARS

Looking back...

Kay Sloan's remarkable run as MassArt president.

HOW FAR WE'VE COME...

34 *percent increase in undergraduate enrollment*

"MassArt has thrived

under Kay Sloan's presidency and will continue to prosper as one of the foremost colleges of art and design thanks to the dedication of strong leadership and a clear vision for the future. Kay has been a great friend to the City of Boston, to the arts community, and to myself and she will be greatly missed. Kay, I wish you a relaxing and joyful retirement, unless there is still time to change your mind."

Mayor Thomas M. Menino

MassArt was one of the founding institutions of Boston Arts Academy.

The college has significantly increased the amount of scholarships and financial aid awarded to students.

New graduate degree programs were created: Master of Architecture (M.Arch) and Master of Arts in Teaching (MAT).

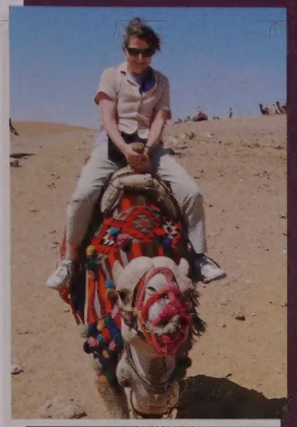
driven

"President Sloan had my respect from the first time I met with her as the student government association president because of how interested she was in students' issues and getting them resolved. She has a sense of humor and is really down to earth in a way that students can appreciate.

Jaye Ward, SGA President 2009-10

37 *percent increase in faculty*

2007 / The college's official name changed to "Massachusetts College of Art and Design," more accurately reflecting the full range of programs and considerable impact on the region's creative industries.

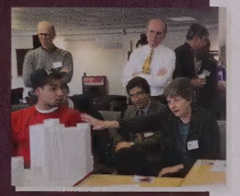


2004 / The Center for Art & Community Partnerships (CACP) was established.

"I first met Kay on the alumni trip to Egypt in 2008. Because of terrorist attacks against tourists, our Cairo bus was accompanied, not only with an armed guard, but at times a police escort with flashing lights. We teased Kay that all of this was to protect MassArt's president and wasn't it strange that she did not warrant such attention in Boston. Her infectious enthusiasm and good-natured attitude set the atmosphere for the entire trip — qualities that I admire and have experienced in subsequent meetings with her."

Joan Washburn Cole, Class of 1956

engaged



Animation was added as a major in 2004.

MassArt became a member of the Colleges of the Fenway, a consortium of six neighboring Boston-based colleges.

The well-regarded Art New England residency program became part of the college's continuing education offerings.

"Every day as president, Kay has been a tenacious advocate for all we do at MassArt. We greatly appreciate her many accomplishments!"

Sam Schlosberg, Professor, Liberal Arts and President, Massachusetts College of Art and Design Chapter, Massachusetts State College Association

bold

During Kay's tenure, the endowment has increased ten-fold.

The MFA low-residency program at the Fine Arts Work Center in Provincetown and the Dynamic Media Institute were developed.

1998 / Under Kay's leadership the college marked its 125th anniversary with honored guest, former First Lady and now Secretary of State, Hillary Clinton.

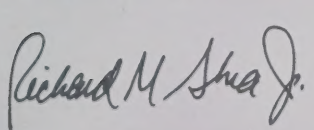
the artful administrator

LETTER FROM THE BOARD CHAIR

During her inaugural address nearly fifteen years ago, Kay Sloan outlined a bold vision for MassArt. She spoke about educating students to become "citizen artists"—instilling a sense of social responsibility and creating more opportunities for students and faculty to use their creativity to solve difficult problems within their own communities. She spoke about striking a greater balance between public and private support, so MassArt could address its need to add new technology-based studios to prepare students for the new economy, expand gallery and visiting artist programs, raise scholarship awards, maintain facilities on campus, and grow the endowment. She also spoke about the need for MassArt to be a strong advocate for art and design in public policy decision making.

As I look back on those statements and evaluate where MassArt is today, it's clear that President Sloan delivered on every promise—perhaps even over-delivered given the enormity of the challenge she faced in crafting the New Partnership with the Commonwealth of Massachusetts. After reading about some of those accomplishments in this report, I'm sure you will understand why it was an easy decision for the board to name her President Emerita, effective upon her retirement.

On behalf of the entire board of trustees, I would like to sincerely thank President Sloan for her extraordinary leadership, exceptional service, and innovative spirit. MassArt is stronger academically and fiscally than it's ever been and perfectly positioned for the next president to build on her momentum and lead MassArt to even greater heights.



Richard M. Shea Jr.
CHAIR, BOARD OF TRUSTEES

her lasting legacy

THE PRESIDENT'S 15–YEAR LEGACY

Katherine "Kay" Sloan made history in 1996 when she became MassArt's tenth and first female president. Now, after leading MassArt to unprecedented growth over the past fifteen years, she's retiring at the end of the academic year.

From the classroom,
to the community,
to the world...

BUSINESS RE
FIRST-CLASS MAIL PERMIT N

POSTAGE WILL BE PAID BY AD

MassArt Foundation
621 Huntington Ave
Boston MA 02115-9

Groundbreaking for the new campus center, 2009

New residence hall charrette, 2009

She's leaving MassArt at a perfect place in history.

On Wednesday, February 26, 2003, President Kay Sloan was interrupted during a meeting with some unsettling news. Tucked inside Governor Mitt Romney's 2004 budget proposal—which included sweeping changes to the state's higher education system—was a recommendation that MassArt and two other public colleges transition to private institutions.

With MassArt's 130-year-old history as the first and only public art college in the country in jeopardy, President Sloan immediately went to work with some key trustees, crafting what would ultimately become known as the New Partnership with the Commonwealth—a groundbreaking plan that saved MassArt from the chopping block and gave the college greater financial independence and control over its performance standards.

The college is in a very good position, with a strong and talented faculty and administrative leadership team in place.

"This turned out to be a tremendous opportunity because it allowed us to create a more viable financial model that not only helped us survive the short-term, but provided us with a blueprint for future stability and growth," said President Sloan, who worked tirelessly with lawmakers, the Board of Higher Education, and MassArt faculty and staff to see the plan passed into law.

Now six years later, the impact of the president's efforts resonates strongly across campus. Enrollment is at an all-time high, the endowment has tripled, scholarship dollars are up, students have more global learning opportunities available, and the faculty is more diverse—just to name a few.

While President Sloan believes her work on the partnership will probably be remembered as her most important contribution to MassArt, the most visible signs of her leadership can be seen in the campus itself. During her tenure, MassArt added a second residence hall and established the Pozen Center for Interrelated Media. And she recently launched MassArt's largest fundraising campaign in history, a $140 million investment that will transform the college—physically and programmatically—by adding and renovating buildings that pave the way for increasing enrollment and raise the stature of the college and its contemporary art galleries far beyond Boston.

Perhaps what has meant the most to her personally, however, is ensuring "the education of artists and designers as people who really have a sense of social responsibility." Since she first spoke about the "citizen artist" in her inaugural address, President Sloan has nurtured and promoted a culture of social responsibility, creating new opportunities for MassArt faculty and students to collaborate with neighbors, non-profits, schools, and businesses on projects through the Center for Art and Community Partnerships, which she launched in 2004. And she has been actively involved in numerous organizations, including the Boston Arts Academy, which she helped found and continues to serve as chair, and the Colleges of the Fenway, which has opened up vast new learning opportunities for MassArt students and faculty.

As she enters her final year, President Sloan says she's content with her decision. "The college is in a very good position, with a strong and talented faculty and administrative leadership team in place. That level of quality and commitment far exceeds me. And every place outlives its leaders."

True. But Kay Sloan's legacy at MassArt will live forever.

By Design

PRESIDENT SLOAN'S DESIGN FOR CREATIVE ECONOMY

Through persistence, determination, and talking with anyone who would listen, President Sloan helped broaden the definition of the creative economy in Greater Boston to include design industries such as architecture, graphic design, digital media, industrial design, and fashion. Since arriving at MassArt, she's trumpeted the innovative contributions of design – which employs an estimated 44,500 people in Massachusetts – on the overall economic and cultural vitality of the region.

In 2007, to further her vision, President Sloan incubated the Design Industry Group of Massachusetts, which brings civic and business leaders together to organize and support design industry clusters through policy efforts, research, and forums. And in 2008, Governor Deval Patrick recognized her leadership by appointing her to the Creative Economy Council, charged with developing a statewide plan to grow the creative economy.

"Kay has been articulate and passionate about the state's competitive advantage based on its creative community," said Greg Bialecki, Massachusetts Secretary of Housing and Economic Development, who chairs the council. "Under her leadership, MassArt has been a force for deepening the reach of Massachusetts design professionals into Greater Boston's business community. She is a natural leader for the Creative Economy Council."

one giant step

THE $140 MILLION TRANSFORMATIVE CAMPAIGN

Underneath an optimistic sky last April, President Kay Sloan publicly announced the most ambitious fundraising campaign in the school's history—a $140 million campaign to transform the campus, the community, and the economy.

Newly renovated dining area in the campus center

MassArt campus rendering © ADD, Inc.

MassArt's future has never looked brighter.

The president unveiled the campaign at the site of MassArt's future twenty-one story environmentally-friendly residence hall on Huntington Avenue across from the Tower Building. Construction began on the building in June, and when completed in 2012, it will allow MassArt to double the number of students living on campus, guaranteeing housing for all first and second year students. It's just one part of the multifaceted campaign, which is a culmination of years of research and planning.

"When we first started talking about a campaign five years ago, it was a very small campaign," said Susan Schechter, campaign co-chair. "We initially considered funding only the endowment. But as we looked around at everything going on around campus, and President Sloan laid out a clear vision for the future, it grew into a much larger campaign."

MassArt has already raised eighty-six percent of its goal through a combination of private support and public funding. And fundraising was up forty-six percent between March 1–August 31 over the previous year.

"That's a great vote of confidence, especially given the economic climate of the past year," said Hunter O'Hanian, the college's vice president for institutional advancement. "People are energized and responding to the important role MassArt is playing in the cultural resurgence of Boston, as well as the resource we are for artists in this community."

The residence hall is one of four capital improvement projects included in the campaign. The renovation of the campus center and dining commons, which began in 2009 and was completed in time for the fall 2010 semester, is another major component.

The remaining two pieces are the renovation of the Bakalar & Paine Galleries, currently in the design phase, which will enhance their visibility and influence in the city, and the transformation of unused space in the center of campus into a new center for design and new media—currently in the planning phase—which will add a visible, clearly-defined entrance to MassArt and literally open up new pathways for interdisciplinary collaborations.

People are energized and responding to the important role MassArt is playing in the cultural resurgence of Boston, as well as the resource we are for artists in this community.

The campaign also includes strengthening MassArt's financial outlook by nearly doubling the endowment from $9 million to $17 million and increasing annual giving from $1.5 million to $2 million. And all of these improvements will allow MassArt to stay committed to our mission as the only publicly supported college of art and design in the country, open to people of all backgrounds; to remain an affordable option for Massachusetts residents; to attract the best and brightest students and faculty from around the world; to fulfill our promise to be an important cultural and educational resource for the community; and to expand collaboration between departments and with local businesses.

"In terms of planning and construction, this is the most transformative period in the history of the college," said Kurt Steinberg, vice president for finance and chief operating officer. "It's going to position us academically and financially for years to come."

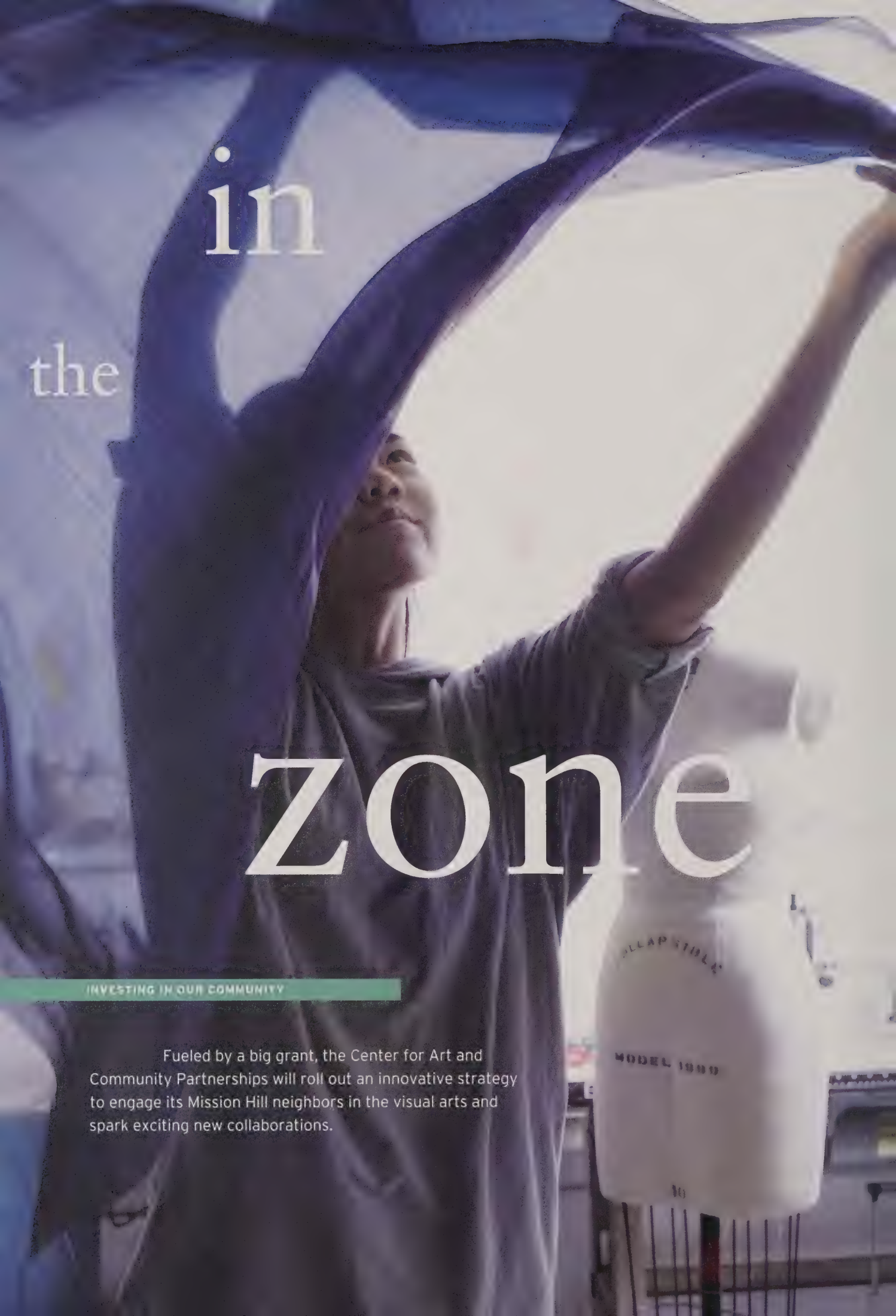
Curriculum, Construction, and our Carbon Footprint

GETTING SERIOUS ABOUT SUSTAINABILITY

Since President Sloan signed the American College & University Presidents' Climate Commitment in 2007, MassArt has been on a mission to incorporate sustainable strategies across campus. From recently creating a carbon neutrality roadmap, to seeking LEED Silver certification on every major construction project, MassArt is leading the charge to a greener future.

This past year, President Sloan selected Jane Marsching, associate professor of studio foundation, to research how MassArt can best incorporate sustainability into the curriculum. Marsching will attend a special leadership summit hosted by the Pratt Institute on best practices for integrating environmental sustainability education into art and design programs, as well as conduct a yearlong study at MassArt to determine what professors are currently doing, what they would like to be doing, and what resources are needed to help them.

How does MassArt stack up against other colleges when it comes to going green? Last April, the Princeton Review included us in its *Guide to 286 Green Colleges*, making MassArt one of only two art colleges in the country "that have demonstrated an exemplary commitment to sustainability."



in the zone

INVESTING IN OUR COMMUNITY

Fueled by a big grant, the Center for Art and Community Partnerships will roll out an innovative strategy to engage its Mission Hill neighbors in the visual arts and spark exciting new collaborations.

Mission Hill Summer Program student and drawing in Evans Way Park

Elizabeth Resnick's graphic design students discussing projects with Jesus Geliga, head of HIV Services at Whittier Street Neighborhood Health Center.

Introducing community art at its best.

It's not every day that a foundation contacts a college and invites them to apply for a big grant. But such was the case in April when the $3.1 billion Kresge Foundation invited MassArt and just fourteen other colleges and universities to apply for two-year $200,000 grants to expand their "exemplary community arts and community-building programs."

MassArt received the invitation for its work through the Center for Art and Community Partnerships (CACP), founded by President Sloan in 2004 to create more opportunities for MassArt to team up with local organizations on art-based projects. In September 2009, CACP launched a pilot project called Neighborhood Art Zone, which delivered a variety of community projects involving students, faculty, and alumni focused entirely within the Mission Hill and Lower Roxbury neighborhoods. In the grant application, CACP laid out an innovative plan to broaden the program, and the Kresge Foundation liked what they read. In May, we learned the good news—MassArt was one of only seven colleges in the country to win the award.

With the new funds, CACP will now be able to roll out two new strategies in Mission Hill. First, it will launch an incentive-based program called Art Miles, which will reward residents who attend various events with points they can use to earn scholarships for MassArt's continuing education courses and youth programs. Second, the center will transform a new Ford transit van into a traveling art studio/gallery/materials hub in collaboration with MassArt's Industrial Design (ID) department. ID Professor Judith Anderson will work with a team of students to retrofit the multipurpose van, literally driving possibilities for art making outside the walls of any one institution. CACP will also be able to add a key staff position and continue to support existing projects in the neighborhoods such as a student-led exhibition crew for community artists, and after-school arts programming support.

"The Kresge grant is huge for us because it allows us to have really focused and deeper conversations with our community partners," said Cecilia Mendez, the new director of CACP. "That will help us evaluate and improve how we work together with our partners, both inside and outside the college."

Professor of Graphic Design Lisa Rosowsky, who has served on the CACP board, has incorporated community projects into her curriculum for nearly a decade. Although she doesn't focus on any specific neighborhood—instead, she typically favors public health projects—she does learn about partnership opportunities through CACP, which fields requests from organizations all across the city.

This past year, as part of her upper-level print production course, Rosowsky's students completed an intensive 70-page guidebook aimed at recent immigrants for the Mayor's Office of New Bostonians. "These projects are really taxing," she said. "But everybody is very happy in the end and students use them in their portfolios."

MassArt has a significant responsibility to be a resource to our community as a center for art education.

In her inaugural remarks nearly fifteen years ago, President Sloan said that MassArt had "a significant responsibility to be a resource to our community as a center for art education." Now, as she nears retirement, she can rest assured knowing that that's a responsibility no one at MassArt takes lightly.

From the Congo to Kyoto

DISCOVERING NEW OPPORTUNITIES THROUGH INTERNATIONAL EXCHANGE

After discussing the Rwandan genocide in his Sub-Saharan African Politics course last year, Professor Felix Kaputu received a painting from a student depicting his perspective on those horrific events. Soon thereafter, more students dropped off similarly expressive paintings, until he had about twenty. This eventually turned into a small exhibition that sparked more in-depth dialogue and learning for Kaputu, his students, and many others in the MassArt community.

Kaputu, a native of the Democratic Republic of the Congo, taught at MassArt last year as part of an international exchange program (he recently signed a two-year contract with the college). His story represents just one example of how global perspectives enhance the development of artists, designers, and educators—and why MassArt is so committed to growing international opportunities for faculty and students.

This summer, through the Colleges of the Fenway, MassArt took another major step towards that priority by signing an agreement with the Kyoto Japan Consortium. President Sloan traveled to Japan this year, finalizing a partnership with one of the art-based colleges in the consortium.

kickstart your art... project

WEBSITE HELPS ARTISTS FIND FUNDING FAST

A beloved dog's collars transformed into books

Earrings made from 30-year-old pottery shards

ELIZABETH NOONAN '02 was amazed that her project got funded—and so quickly. She was reaching out to strangers after all, and online at that. But just six weeks after posting a description of "25 PEOPLE, 25 BUCKS, 25 PIECES OF ART" on KICKSTARTER.COM—a site that lets artists or anyone with a creative idea pitch it to the public for funding—she hit her fundraising goal of $625.

move over monster

INTRODUCING FREE NEW SERVICES FOR JOB SEEKERS

Get an email or text when new art and design jobs become available. Learn about part-time openings, internships, and non-art-related careers. Search through a directory of companies to see what types of majors they've hired in the past. Post job openings at your company. As a MassArt alumnus/a, you can now do all of this and more – for free – when you sign up for the new job bank services offered online through the Office of Career Services.

TO SIGN UP, EMAIL
CareerServices@MassArt.edu

KEEP IN TOUCH! / Contact Emily Foster Day, director of alumni relations at (617) 879-7016 or at alumni@massart.edu. / Look for your spring events postcard in the mail this January.

Let your personality show, keep it real, and have a website that you update on a regular basis. Blogging is excellent for this.

Granted, she wasn't asking for much. But Noonan wasn't trying to make money. She simply wanted to cover the costs of materials and shipping while exploring her creativity. And since Kickstarter has an "all or nothing" fundraising policy – you have up to 90 days to hit whatever financial goal you set or your project gets scrapped – she was especially thrilled that so many people connected with her idea.

"I wanted to create a dialogue with others," said Noonan, who learned about Kickstarter from Maryellen Schroeder, director of career services. "The idea was to take sentimental things that are dead and lying in drawers or attics or on shelves, and give them new life."

Noonan's concept was simple, yet innovative. In exchange for $25, she would transform an object that someone mailed to her – "anything, as long as it's not illegal," she wrote in her description – into a memorable work of art, then mail it back.

So far, she's completed ten of the twenty-five projects (you can view photos and descriptions of each at liznoonan.wordpress.com). They've included turning sentimental old dog collars into books, shards of pottery into jewelry, and a dearly departed aunt's old gloves into a wedding wreath. She expects to finish the remaining projects by the end of the year.

"I think what was a big help was that I [also] started a blog, had a presence on Facebook, and was willing to put myself out there for people to see. I did a few projects online that were very approachable as well, so people knew I could actually make something for them."

Noonan said she plans to use Kickstarter again once she wraps up the current project and would highly recommend it to other MassArt alumni.

"Let your personality show, keep it real, and have a website that you update on a regular basis. Blogging is excellent for this."

Coveted fabric converted into a tote bag

VISIT LIZ'S BLOG
liznoonan.wordpress.com

Once registered, you'll be able to customize your preferences so you only receive information about openings you're interested in – ideal for experienced professionals not looking for entry level jobs. You'll also learn about career skills workshops and get access to a wealth of online resources conveniently organized on a password-protected site.

To sign up, email careerservices@massart.edu with your full name, year of graduation, major, phone number, and, if you know it, your student ID number. Once career services inputs your information, you'll receive an email with instructions on how to log in.

Join the exclusive online community only for MassArt alumni and search a directory of more than 10,000 alumni, share news, events, and images, learn about MassArt events, and much more.

JOIN TODAY!
Alumni.MassArt.edu

misread masters

PHILLIPS GIVES CLASSIC WORKS A CONTEMPORARY TWIST

Contemporary artist RICHARD PHILLIPS '84 is no stranger to public scrutiny. His large scale realistic paintings—which appear in public and private collections throughout the United States and Europe—often challenge viewers to confront important issues of the day such as politics and capitalism, sometimes using sexually explicit images.

exhibits

HIGHLIGHTS FROM ALUMNI EXHIBITIONS THIS YEAR

Adam Lampton '04
NOTHING SERIOUS CAN HAPPEN HERE
CARROLL & SONS, BOSTON
02.23–03.27.10

Jack Pierson '84
ABSTRACTS
CHEIM & READ
10.08–11.14.09

breaking through the bear market

VETERAN GALLERIST SHARES INSIGHT WITH ARTISTS

You've probably heard the news—the economy is not exactly booming right now. But if you're an artist trying to get your work shown in a gallery, you may be wondering how that affects your chances of finding a gallery to show your work—and what you can do to better your odds.

"The good news is that, stranger, economic downturns affect galleries less," says Arthur Dion, owner of Boston's Gallery NAGA, which specializes in contemporary paintings and studio furniture from New England artists and artisans. "In some ways, it's always a recession in the art world."

VISIT THE GALLERY
NAGAGallery.com

> When I arrived at MassArt, all the assumptions I had about art were thrown out.

And his pop art depictions of vintage female magazine models have appeared on the hit TV show "Gossip Girl" and on the 2002 self-titled album cover for a group called Dirty Vegas.

Yet, it was at the opening of his most recent exhibition at the Swiss Institute in New York last May – a show devoid of controversy – that Phillips said he felt especially anxious. Titled "Painting and Misappropriation," the exhibition paired historical paintings by the late Swiss artist Adolf Dietrich (1877–1957) – a painter largely unknown outside of his home country – and contemporary paintings by Phillips, many of which incorporated Dietrich's trademark landscapes.

Phillips "discovered" the Swiss painter in 2003 when he noticed a drawing by the artist hanging on a restaurant wall in Zurich. This led to a series of unexpected twists and turns over the next seven years, punctuated by Phillips researching and writing the first ever English language text about the artist for a magazine. A colleague then suggested Phillips create an exhibition to bring attention to Dietrich – who Phillips discovered was largely misinterpreted as an artist, much like Phillips felt about his own work – and the rest is art history.

As it turned out, Phillips had little to fear. The show was his most successful to date. And he credits MassArt with teaching him to take these types of risks, to push the boundaries of creativity.

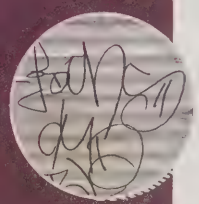
"When I arrived at MassArt, all the assumptions I had about art were thrown out. I was exposed to so much dialectical and critical thinking of art. It opened my mind to new possibilities. I still carry what I learned there with me today."

LEFT TO RIGHT / *Mouser*, 1997. RP 1997-33. / *Der Bodensee*, 2008. RP 2009-01. / *Large Still Life (Queen of the Night)*, 2010. RP 2010-07. **ALL /** Oil on linen, Courtesy of Richard Phillips, Gagosian Gallery.

Sam Durant '86
DEAD LABOR DAY
PAULA COOPER GALLERY, NYC
03.13–04.17.10

Heather Rowe '93
TROUBLE EVERYDAY
D'AMELIO TERRAS, NYC
05.08–06.19.10

Christian Marclay '80
FESTIVAL
WHITNEY MUSEUM OF AMERICAN ART
07.01–09.26.10



LEFT TO RIGHT / Jack Pierson, *FLOURISH* (detail), 2009, plastic. Courtesy Cheim & Read, New York. / Adam Lampton, *Grand Lisboa Casino Under Construction* (detail), 2007, C-Print. Edition of 5. Courtesy of the artist and Carroll and Sons, Boston. / Sam Durant, *Dead Labor Day* (detail), 2010, wood, metal, water dispenser. Courtesy of the artist and Paula Cooper Gallery, New York. / Heather Rowe, *Trouble Everyday* (detail), 2009, wood, steel, mirror, sheetrock, rug, carpet padding, molding, decorative medallion. Courtesy of the artist and D'Amelio Terras, New York. Photo: Tom Powell. / Christian Marclay, *Graffiti Composition* (detail), 1996–2002, portfolio of 150 digital prints. Printed by Muse X Editions, Los Angeles, published by Paula Cooper Gallery. Courtesy the artist and Paula Cooper Gallery, New York.

Having operated his gallery since 1982, Dion has successfully weathered economic storms before. However, he admits that this one feels a little bit different.

"Commenting about the state of the art market has never seemed more difficult to me. We've had stability for a very long time in this community – with lower highs and higher lows – but it almost feels like we're entering a period unlike any in the past. There's a lot of uncertainty right now and that's causing buyers to hesitate."

Despite this unpredictability, Dion said an artist should, first and foremost, "make the best work you possibly can. Ultimately, that's the most important factor." He also recommends getting out and meeting other artists, gallerists, and curators.

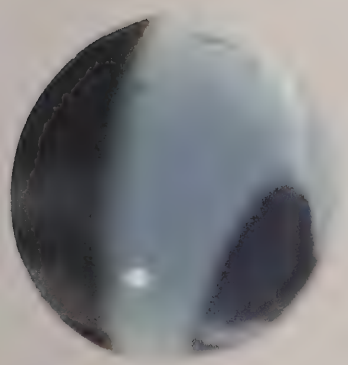
"The more you have a realistic feel of other players, the more sound your judgments will be," he said. "Just because someone isn't going to show you doesn't mean you can't develop a conversation with them that might help you."

In March 2011, the Office of Alumni Relations will host a panel of gallerists to share tips and ideas about what aspiring artists can do to find the right gallery for their work.

Watch your email for details at the beginning of 2011.

independent, trusted, charitable

We help attract bright young artists and designers from around the world to campus through scholarships. We ensure that potential students who might lack the means receive the financial support they need to realize their true potential. We cultivate creativity, cultural exchange, and unique learning experiences through annual $5,000 and $10,000 faculty fellowships. We spark collaborative opportunities with the business community by organizing the Corporate Advisory Council, a voluntary group of business leaders who advocate for MassArt's role in the creative economy. We are the driving force behind MassArt's $140 million campaign to transform the campus, galleries, academic programs, and services so that it can remain at the cutting edge of art and design education. We are responsible stewards of your generosity, ensuring that funds raised are applied to the areas of greatest need.



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The *President's Scholarship Society* is a newly formed group of MassArt supporters who have chosen to contribute $1500 + to the Annual Fund or scholarships and are invited to attend exclusive events that are tied to the art-making process.

This group recognizes the college's need for increased scholarship funding and its importance as a part of our comprehensive campaign. A complete listing of Society members will be published in the 2010-2011 President's Report.

For more information on the Society, please contact Hunter O'Hanian at (617) 879-7045 or hohanian@massart.edu.

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Exceptional Contributors

I just really believe in its mission.

David Bakalar was as surprised as anyone in 1991 when he learned that Governor William Weld recommended him as a potential candidate to join MassArt's board of trustees. After all, he had never met the governor, nor was he a member of his political party. But for Bakalar, who had discovered a passion for sculpting after retiring from the multimillion dollar business he co-founded, built, and sold, it was an opportunity to help raise awareness of the college's contributions to the Boston area.

"Since retiring, I haven't served on many boards," said Bakalar. "MassArt was an exception. I just really believe in its mission."

THE BAKALARS SUPPORT THE NEXT STEP

After serving on the board for three years, Bakalar stepped down to concentrate on sculpting. But he didn't end his involvement with the college. In fact, he and his wife Sandra secured the naming rights in 1994 to the gallery that now bears their name. And the Bakalars have now contributed another sizable gift to MassArt's $140 million transformational campaign.

"MassArt has a terrific team in place and this is another important step forward in helping people recognize its contributions. We're proud to support it."

Photo: Sandra Bakalar, Hillary Clinton, Kay Sloan, David Bakalar

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Making the Scene

NANCY TIEKEN HELPS RAISE GALLERIES' VISIBILITY AND INFLUENCE

Nancy Tieken first felt the power of art when she was four years old, visiting museums with her grandmother. As that passion grew over the years, so did her desire to help others experience that intangible magic that can take place between art and onlooker.

"To me, art is what makes us human," said Tieken, a former curator at the Denver Art Museum and longtime supporter of arts organizations around the country. "I've always felt a tremendous need to make it accessible."

By supporting the extensive makeover of the Bakalar & Paine Galleries with a generous gift—which is part of MassArt's $140 million transformational campaign—Tieken hopes to attract more people to campus to experience the galleries' diverse flavor of contemporary art.

"I find all the exhibitions relevant to where we are as a society and not afraid to raise difficult issues," said Tieken, who is also actively involved with the Boston Arts Academy, the ICA, and the Gardner Museum, among others. "MassArt graduates have enlivened the art scene in Boston extraordinarily and I hope the galleries will now become more integrated into that scene as they become more visible. I'm very pleased to support it."

MassArt graduates have enlivened the art scene in Boston extraordinarily...

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Now, to encourage the next generation of students to push the boundaries of art, the Barrons—who both graduated from MassArt in 1954 as two of Charles Abbott's six initial majors in the new ceramics art program—created the Harris Barron Scholarship last year with gifts in honor of Harris' 80th birthday. The endowed scholarship will be awarded each year to a junior student majoring in SIM, based on artistic merit and financial need.

"It behooves people to support worthwhile things," said Harris, who retired from MassArt in 1988 after twenty three years. "MassArt stands for quality. Everyone should support that."

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Stephanie Mahan Stigliano '88M
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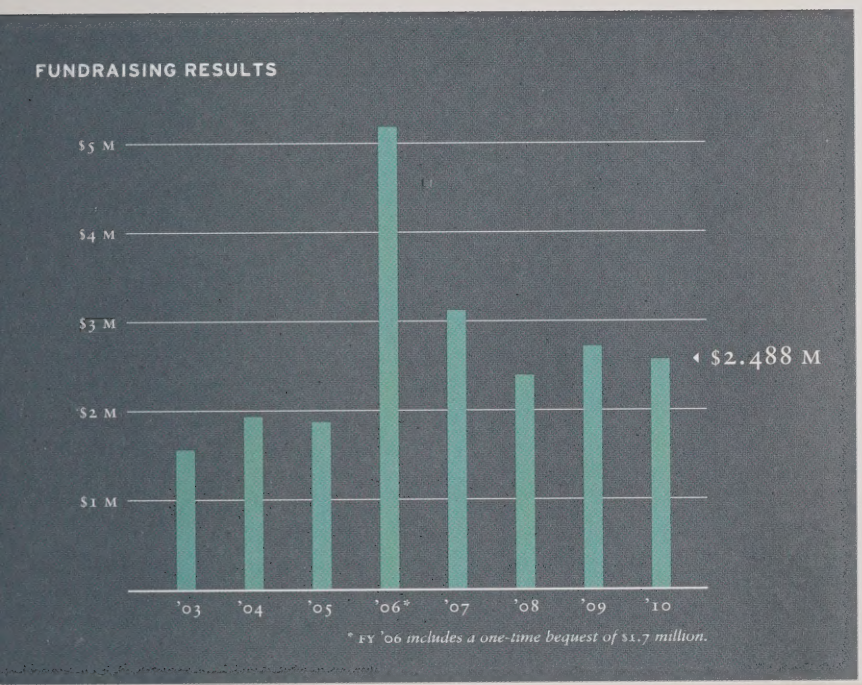
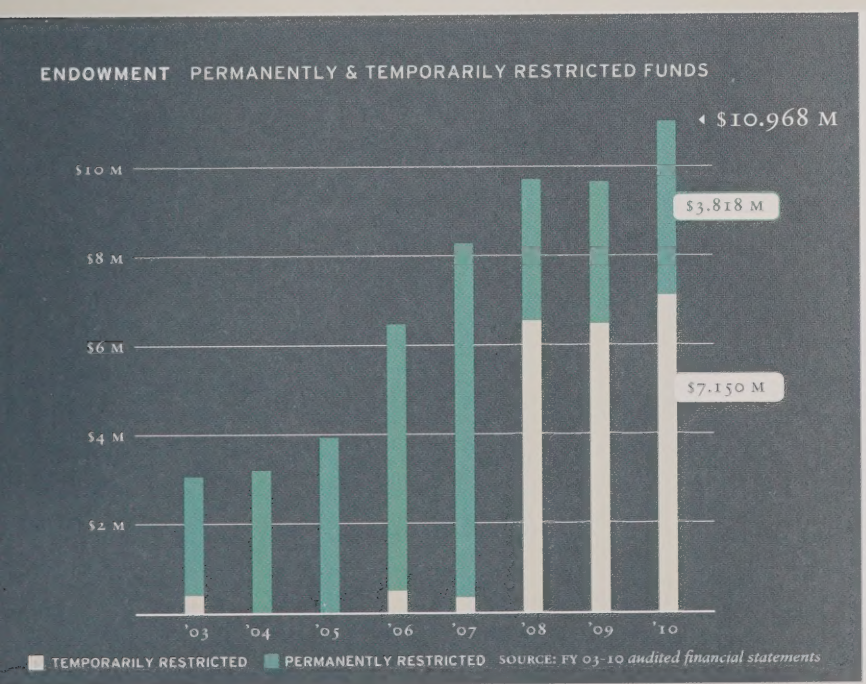


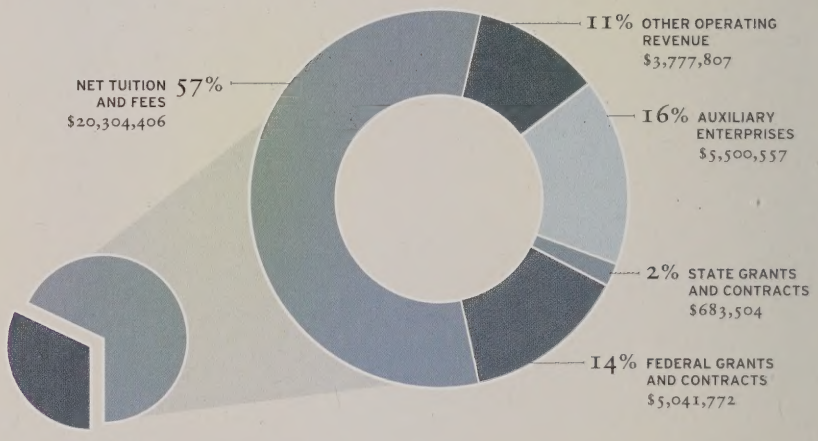
The MassArt Foundation

FINANCIAL SNAPSHOT JULY 1, 2009–JUNE 30, 2010



TOTAL REVENUES OPERATING & NON-OPERATING

$35,308,046


11% OTHER OPERATING REVENUE $3,777,807
NET TUITION AND FEES 57% $20,304,406
16% AUXILIARY ENTERPRISES $5,500,557
2% STATE GRANTS AND CONTRACTS $683,504
14% FEDERAL GRANTS AND CONTRACTS $5,041,772

68% OPERATING REVENUE $35,308,046

32% NON-OPERATING REVENUE $16,461,882

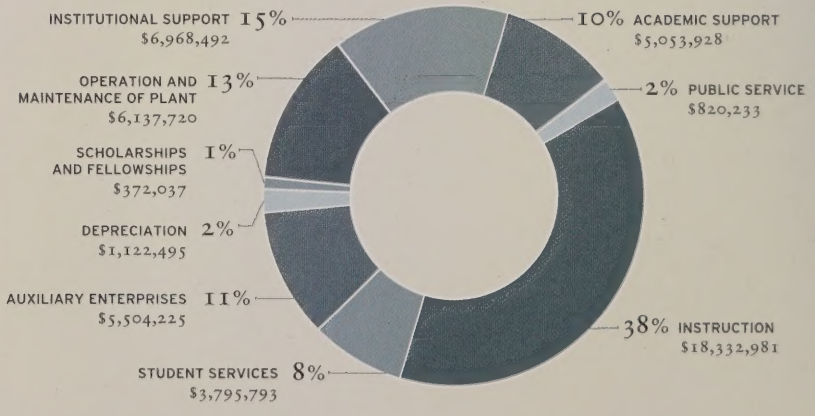
From The Commonwealth of Massachusetts and other sources

Massachusetts College of Art and Design

FINANCIAL SNAPSHOT JULY 1, 2009–JUNE 30, 2010

TOTAL OPERATING EXPENSES

$48,107,904


INSTITUTIONAL SUPPORT 15% $6,968,492
10% ACADEMIC SUPPORT $5,053,928
OPERATION AND MAINTENANCE OF PLANT 13% $6,137,720
2% PUBLIC SERVICE $820,233
SCHOLARSHIPS AND FELLOWSHIPS 1% $372,037
DEPRECIATION 2% $1,122,495
AUXILIARY ENTERPRISES 11% $5,504,225
38% INSTRUCTION $18,332,981
STUDENT SERVICES 8% $3,795,793

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COPY / Mike Ransdell PHOTOGRAPHY / Jörg Meyer *Cover, 1, 2, 4, 6, 13, 14*
INSERT COVER ARTWORK / Scott Bakal, Associate Professor, Illustration
Carrying Life (Detail), 2010, Mixed Media. Courtesy of the artist.

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AN EXCERPT FROM KAY SLOAN'S INAUGURAL ADDRESS, SEPTEMBER 12, 1997

As we stand here on the verge of the millennium and reflect on our past, our commitment is foremost to educating students who can say with intensity and pride: I am an artist: I let you see colors and shapes you have never seen before; I am an artist: I challenge your thinking and provoke your feelings; I am an artist: I create the parks and playgrounds that enrich your neighborhood; I am an artist: I design your web pages and illustrate your books; I am an artist: my camera lens makes visible to you a child made homeless by war; I am an artist: I design the medical instruments that heal you; I am an artist: I teach your children to use their imaginations to make art but also to solve problems.

I am an artist: *I am a citizen.*

— KAY SLOAN